DOCUMENT RESUME

ED 033 689 JC 690 402

AUTHOR	Capper, Michael R., Comp.
TITLE	Instructional Objectives for a Junior College Course in Beginning Design.
INSTITUTION	California Univ., Los Angeles. ERIC Clearinghouse for Junior Coll. Information.
Pub Date	Nov 69
Note	25p.
EDRS Price	EDRS Price MF-$0.25 HC Not Available from EDRS.
Descriptors	*Behavioral Objectives, *Design, *Junior Colleges

Abstract

See JC 690 392 above. [Not available in hard copy because of marginal reproducibility of original.]

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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ED033689

INSTRUCTIONAL OBJECTIVES FOR A JUNIOR COLLEGE COURSE IN BEGINNING DESIGN

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November 1969

JC 690 402

DESIGN OBJECTIVES: SET # 1

UNIT I

UNDERSTANDING THE TERM DESIGN

Introduction

This unit serves to introduce fundamental design relationships, analysis of the term, its contributions, and the designers place in society. Understanding this unit is essential for further study in design.

Objectives

Fundamental Design Relationships

General: The student will know the areas of vocational specialization within the general field of Design.

Specific: The student will list four areas of design specialization with 100% accuracy on a written exam.

General: The student will recognize the difference between form and shape.

Specific: The student will define the terms "form" and "shape".

General: The student will understand the qualifications for becoming a certified Industrial Designer or Architect.

Specific: The student will list the two major requirements for becoming a certified Architect with 100% accuracy on a written exam.

UNIT II

THE STUDY OF LINE, VALUE, SHAPE AND FORM

Introduction

This unit is designed to familiarize the student with the nature of line, exploring with the use of brush, pen and pencil; value, perception, dark and light illusion; and, shape and form, size, density placement, proximity, positive and negative shape will be explored.

Objectives

Line and Shape

General: The student will understand the nature of line and be able to distinguish between line and shape.

Specific: When presented with six illustrations the student will arrange them in sequence starting with basic line to complex shape with 80% accuracy.

Specific: Given various definitions of line and form, the student will pick two out of five best definitions with 100% accuracy.

Specific: The student will present four examples of line and explain how they differ from form with 100% accuracy.

Value and Form

General: The student will understand the concept of dark and light space illusion.

Specific: The student will explain, in relation to value, the three areas outlined in the concept of dark and space illusion with 100% accuracy.

General: The student will understand the difference between a positive and negative shape.

Specific: The student will illustrate, by the use of paper cutouts, the difference between positive and negative shapes with 100% accuracy.

Specific: When given 50 shapes the students will list whether it is:

1. Positive
2. Negative
3. Both

with 85% accuracy.

UNIT III

THE STUDY OF TEXTURE, TRANSPARENCY, MATERIAL AND TECHNIQUE

Introduction

This unit is designed to familiarize the student with the nature, mood, and techniques of texture; planes and with an emphasis on experimentation with various techniques. The importance of this unit will be based on the physical, emotional and psychological implications.

Texture

General: The student will understand the relations of pattern as a texture, textural transition, contrast, balance, tension, suggested and actual texture in a working composition.

Specific: The student will present four examples of:

Rough-Smooth

Hard-Soft

Fuzzy-Sharp

Profuse-Subtle

textures on a 4" x 4" board with 100% accuracy.

Specific: The student will explain how light reflects a texture in a 250 word essay including the subjects absorbed, reflected and diminishing, and light shadow cores with a 75% accuracy.

Transparency

General: The student will analyze the various planes of transparency and their relation to a desired visual composition.

General: The student will illustrate by transparent tissues, the difference between overlapping, adjacent, and overlapping-adjacent planes.

Specific: Given four illustrations of various planes, the student will classify them in relation to overlapping, adjacent and overlapping-adjacent planes with 100% accuracy.

Specific: The student will present three examples of overlapping planes completely covering a paper with no adjacent planes with 100% accuracy.

Materials and Technique

General: The student will be familiarized with the various materials and technique available to him

Specific: The student will develop a system of illustration using four common techniques, i.e., pointillism, flochetage, scumble on four 6" x 6" boards. Defend each system with a 250 word essay which will be graded as follows:

1. The originator of the system and year - 25%
2. The technique of the system, how it developed - 25%
3. What could be the effect on other techniques with a 75% accuracy.

Specific: The student will illustrate the technique of Cezanne in relation to regressing colors, color outline and basic color using the media of prisma color with 80% accuracy. Each example will be on an 8-1/2" x 11" cardboard with specific techniques labled.

UNIT IV

THE STUDY OF COLOR

Introduction

This unit introduces the student to the important role of color in the artist's work. An emphasis will be the relationship of hue, value, chroma, complementary and analogous colors.

Objectives

Color

General: The student will understand properties, color schemes and movements factors of color.

Specific: The student will name the primary and secondary colors with 100% accuracy.

Specific: The student will write a 250 word essay on the Light Theory and illustrate an example of the theory with 85% accuracy.

Specific: The student will explain the difference between analogous and complementing colors with 100% accuracy.

UNIT V

FACTORS OF MOVEMENT

Introduction

This unit illustrates the principals of movement and their relationship to design.

General: The student will understand the concept of eye path or spatial circuit.

Specific: Given a description of the eye path concept, the student will list with 100% accuracy on a written exam the exact principles involved.

General: The student will understand the principals underlying the line movement schemes.

Specific: Given a list of 20 schemes the student will select the four that compose the line movement scheme with 100% accuracy.

Specific: The student will, when given a narrative description of the concept of the curvilinear scheme relate in his own words on a 200 word essay this concept with 85% accuracy.

Specific: Given three examples of picture plane, picture field and focal point the student will identify each with 100% accuracy.

UNIT VI

RENDERING AND PERSPECTIVE

Introduction

This unit will examine the basic concepts of Perspective and the technique of Rendering.

General: The student will understand the theory of vanishing points.

Specific: The student will list the number of vanishing points on a given illustration with 80% accuracy.

Specific: The student will illustrate a perspective grid using two vanishing points, one vertical point and areas of distortion with 100% accuracy.

Specific: The student will illustrate an inside and outside grid system with 100% accuracy.

General: The student will understand the materials and techniques of rendering.

Specific: When given an outline drawing the student will illustrate the light source, high lights and shadow core with 100% accuracy.

Specific: The student will select three correct methods of rendering an illustration with 50% accuracy.

DESIGN OBJECTIVES: SET # 2

C. **Assignments**:

1. Space Break-up

Time allowed: two hours first day

Aim: explore limits and break up of pictorial picture plane.

General Comments: Squares or rectangles of paper must be transformed into concepts of two dimensional fields of pictorial activity. Thus, the student is to explore the break-up of space in the most elementary and temporary manner possible to allow him to deal with the most abstract and elemental application of design principles. This assignment is to provide a pre-test evaluation for the instructor to evaluate the ability to follow directions and interpret in a personal sense classroom instruction.

a. The student will create a break-up of space provided by his desk top as a "picture plane" using torn scraps of white tissue paper.

b. The term break-up and violation will be explained.

c. The method of break-up and violation will be demonstrated.

d. The student will evaluate other students' results of breaking up space.

e. The student will be shown reproductions of Matisse, Schwitter.

f. The student is to reconstruct five various breaking up of space patternsn, observing the focus and edge of his picture plane.

2. Map-Line Problem:

Time allowed; one week

Aim: In isolating line as one element of design the students is to explore the potentialities of break-up of space by varying the length, width, and direction of the line as it moves within the picture plane.

General Comments: The beginning design student has limited and stereotyped concepts of the function of line. If told to place a line within a picture plane,

the line would be expected to follow various primitive concepts of a line safe within that picture plane, ignoring the dynamic qualities inherent in the one element of line alone. This problem is of the "feeder" type, that is, it is a transfer of incongruent context and use (of one element in this case) in order to show the student for himself the varied possibilities of use of line as an element of design.

a. The student is to bring to class a section of a road map that measures 3" x 3", a square of vellum 3" x 3", a crowquill pen and India Ink.

b. The various directions and types of line will be discussed and illustrated and itemized.

c. The student will trace the section of map onto the vellu, omitting the printing.

d. The student will study the results of the tracing as a linear break-up of space, noting dynamic and static compression and expansion functions of line.

e. The student will make a freehand visual tracing in pen and ink on Rives from the tracing only.

f. Results will be mounted on board and discussed in class session.

3. Sketch-to-Collage Problem:

Time allowed: one week

Aim: The function of contour line is easily misunderstood by the beginning student who will invariably denote a silhouette as being the only graphic demonstration of the contour line. This problem is to make the student aware of the break-up of space in terms of the contour lines formed by the juxtaposition of shapes in collage.

General Comments: The student will force his own sketch into an all-over pictorial pattern that will necessarily work in terms of contours of shapes.

a. The student will spend two hours in sketching architectural forms in space according to basic laws of visual perspective and employing use of elemental line drawing only. These sketches can be of any size but must employ all areas of the picture plane.

b.

b. The sketches will be transferred to poster board measuring 5" x 5" in terms of paper tearing which will be glued in place.

c. The term collage will be explained in terms of working with area contrast brought about by an awareness of linear emphasis.

d. The student will complete one succussful sketch-to-collage that makes emphatic the use of line to delineate form and space.

4. Painting Reproduction Problem:

Time allowed: two weeks

Aim: The elements of form and space will be presented simultaneously as contingent to the break-up of space as semblance of both space and form. Box-space and one-point perspective will be presented exclusively as standard pictorial reality, making note of flat space and pictorial surface involvement as a counterpoint to Renaissance space and form concepts.

General Comments: The work of deKooning and Vermeet will be studied extensively in comparison and contrasing the two divergent uses of pictorial space. "Carving out" form in terms of box-space and modeled light will be noted. deKooning's surface color as space will be noted in terms of tonal equivalents. Assignments from Loran's Introduction and Chapters 1, 2, and 4 will be made.

a. The student will bring to class newspaper, glue, cardboard 5"x5", and a reproduction of a Middle Renaissance painting.

b. The student will make thumbnail diagrams of spatial workings functioning within the reproduction (axix of floor plane, vanishing point, horizon line etc.)

c. The student will make a collage reproducing his painting reproduction that capitalizes on the space and objects within that space.

4. Reproduction to Construction Problem:

Time allowed: one week

Aim: To make "real" the spatial dynamics used in a Renaissance painting and noted in the students' collage.

General Comments: This problem is designed to

both test and reinforce the relevant success of the previous problem. By constructing the "reality" of the space in a painting, the student tests and builds a closer, more basic working of spatial concepts in terms of line and shape in scale.

a. The student will bring to class his reproduction and collage as well as a 5"x5"x5" box made of soft grey cardboard, scissors, paste, cardboard scraps, and collage materials.

b. The student will "construct" the painting and collage in a three dimensional diagram using flat two dimensional forms.

c. The light source will be noted and equated with transparent planes.

d. The function of Loran's diagrams and the students' own diagrams will be noted.

5. Tonal Study I

Time allowed: two weeks

Aim: Tone will have been involved in the previous two projects. The variety and scale level will bhus be explored.

General Comments: Value change and tonal passages require a special section of analysis in order to use to maximum the limits set for tonal range in the rendering of form in art.

a. The student will make a page of graduating greys from lightest to darkest mark made by a 6B pencil on a sheet of paper measuring 8"x12".

b. The work of Giorgio Morandi will be discussed in terms of successful use of limited, close tonal passages.

c. The chart will be cut up into 10 1" strips along diagonal lines. (example)

These strips will be glued down in a design that allows all strips to remain parallel and adjacent to one another.

d. Graduated and abrupt tonal changes will be noted.

6. Tonal Study II (continued from Problem 5)

Aim: The observations made on the toanl charts will be transferred to an introduction to wxxking with the rendering of form as objects turning in space (chiaroscuro)

General Comments: The students will be encouraged to explore further the immense tonal range their charts provide in terms of tonal passages and contrast possible with a drawing pencil.

a. The student will bring in a black and white photograph he has chosen from a magazine that contains no dark areas that go beyond the darkest dark provided in his chart.

b. The student will reproduce exactly a 4"x5" section of his photograph.

c. Standards for this assignment will result in the exactitude of the tonal equivalent to the photograph.

6. Astrological Postage Stamp

Time allowed: 2½ weeks

Aim: This project is the first "practical application" of the elements of design. It is to involve the students' comprehension of material presented up to this point as well as an evaluation of his personal point of view.

General Comments: This project will be more involved with time and transformation of each principle and the students ability to manipulate his understanding of those principles.

a. A lecture of forty-five minutes on the general theories and rulership of astrology will be given. Students are to take notes as to color, [redacted]es, seasons, etc. ruled by their own zodiac sign. Research will be expected from Llewellan's book Astrology on reserve in library. His ideas will derive from information which he has gathered.

b. Students will draw up dummy ideas of stamp. Individual critiques as to image, mood, appropriate concepts will be discussed.

c. Final dummy of $'x5" will be due. Tonal areas and flat space are acceptable.

d. Stamp will be <u>exact rendering</u> in parallel pend and ink lines that vary in thickness to equate tonal passages. Practice in translation from tonal flat areas to parallel lines will be needed. Stamps are to measure 1" x 1½".

e. Students will serrate edges and mount stamps on handmade envelope. Dummy will be enclosed in envelope.

f. A collection of fine postage stamps will be examined and composed with magnifying glasses as to etched line areas and successful images.

7. <u>Texture Nail Problem</u>

Time allowed: one week

Aim: To acquaint student with the qualities of two and three dimensional texture .

General Comments: The student will explore to a greater extent the varieties of texture both visual and tactile in his world. Indeed, nothing is without texture.

a. The student will collect a variety of nails and bring them along with a block of wood and a hammer to class.

b. The student will cover the wood with nails that may slant, bend, break, and fold. Variety continual passages of movement, and intensity are to be recalled.

c. The nail projects will be examined under various conditions of light such as a candle, a spotlight, a window, and in boxes to note the break-up of light afforded by texture.

d. The students will write evaluations of their projedts in terms of the purposes and elements involved in project 4.

8. Color Seal

Time allowed: two weeks

Aim; Color will be introduced in this problem. The theoretical approach will follow this initial involvement with the spatial optics of Prang System complementary colors.

a. The student will create a design on a circle of lightweight cardboard that measures 5" diameter. The extended surface of the circle is to be considered as well as the volumetric possibilities.

b. The design will be checked for suitability. Design must follow alternatingg areas and be hard-edge. Both geometric and biomorphic designs will be acceptable.

c..The student will write a brief description of what he proposes the funetion of his design to the extended surface and circumference of the circle will be..

d. The student will paint the design onto the circle with red (Prang# 104) and Green (Prang# 500) flat color areas. More than one overlap or optical shift must be employed. This will be discussed with each individual student during class working time.

e. The project will be set up by class and discussed as to visual sensations and tempoes set up by the adjacent areas of red and green used in the individual designs.

f. The term "Op Art" will be discussed as to theory, value, and source. Broken perspective patterns will be diagrammed.

g. The projects will be"graded" by the class. Individual experiences with the project will be discussed.

9. Egg Shield

Time allowed: two weeks

Aim: The purpose of thès project is to direct the student's ability to employ the elements of design covered thus far in a specific visual function.

General Comments: This project will allow the student to pursue a transition from theory to application of functioning of specific design principles.. the logical conclusion of three dimensional realization will be introduced..

a. The student willl cut an 8"x9" oval from lightweight cardboard and bring to class with sketches for a two-dimensional design that employs hard-edge flat surfaces. This design is to optically convert the oval to an egg-shaped form.

b. The student will transfer what has been determined as a good sketch to the cardboard oval with pencil.

c. The student will neatly paint the design in alternating areas of yellow-orange (Prang#798) and blue-violet(Prang# 542) tempera paint..The visual equation of an ovaloid will be assessed in individual conferences during working class time.

d. Art Nouveau will be discussed with examples of the work of Robert Beardsly.

e. The student is to bring to the second class meeting one hard boiled egg.. The optical "egg" design will be transferred to the hard boiled egg with due compensation for the actualization of the two dimensional design on the surface of a threee dimensional form.

f. The work of Ed Price will be discussed as to thematic statement.

DESIGN OBJECTIVES: SET # 3

UNITS OF INSTRUCTION:

The five individual units of instruction are self-contained, and can be presented in any order. Each unit will focus primarily on one designer or artist, who has done outstanding work in the area being studied. His work will be shown in slides or from periodicals and discussed. The subject of the unit will be introduced through this artist's work, as well as pertinent medias. Following this, an in-class, experimental assignment will be given, which will last approximately an hour, and be turned in. The following class meeting, these one-hour, experimental assignments will be displayed and discussed, and a homework assignment will be given. The homework assignment of project will last 2 weeks, and can be worked on in class. Other stimulating material, including films, will be introduced in a supplementary way during these two weeks of class meetings. On the last meeting of the 2 weeks, the projects will be turned in and critiqued.

UNIT ONE: LINE

Major goals: The students will become familiar with the work of 'OP' Artist Bridget Riley.

The students will become familiar with the concepts of line--straight, curved, broken, thin, thick, inconsistent or varying, consistent, unending, etc.

The students will apply these concepts to experimental and finished projects.

Specific objectives:

In class, using pen and ink (black) the student will do a composition integrating three different kinds of line (straight, curved, broken) to achieve an 'OP' pattern, on white bond paper, 8x10, in one hour. Criterion 80% based on the following points: successful integration of the three line types in a compatible way, vibration of pattern, adhering to rules of assignment, fresh or creative solution to problem, good technical draughtsmanship ability.

UNIT ONE: LINE (continued)

Outside of class, using either straight or curved lines (not both) of varying and modulating thickness, the student will design an animal, using Op patterns to either maximum or minimal advantage. The design will be done in black and white on an 18x24" surface. The assignment will take 2 weeks, and can show an animal from any angle, or show any part of the animal, as opposed to all of it. Only the animal is to be shown, no background; no additional color. Criterion 75%, evaluated on the following points: effectiveness of line variation, impact or vibration of patterns, novel approach to an animal, adherence to instructions, technical success of idea.

There will be no pre-assessment, although the experimental, in-class assignment could be considered as such, since it is given just after the introductory material. The second, homework assignment is the basis of assessment for the unit.

UNIT TWO: COLOR

Major goals: The students will become familiar with the work of Josef Albers, and his color-space experiments.

The students will become familiar with the aspects of color--hue, tone, chroma, brightness, opposites, mixing, application to a surface, etc.

These concepts will be applied by the students in experimental and finished projects.

Specific objectives:

In class, using tempera and brush, the student will do a composition,using one color with its various hues, which consists of a series of concentric squares on a 15x15" piece of white illustration board. The entire surface is to be covered by the various hues so that no white remains. Assignment time--1½ hours. Criterion 85% based on the following points: successful use of many hues, technical proficiency of mixing and applying colors, effect on space of concentric squares, following of instructions.

In class, the student will prepare a color wheel, of at least 20 different hues. Outside of class, the student will use these 20 hues to make a

composition, non-representational, utilizing impact and contrast. The design is to be done on a 20x30" white surface. Each color is to be used only once, although the size or amount of each color is unlimited. Time:2 weeks. Criterion 80%, evaluated on the following points: visual effectiveness of layout, impact of composition, contrast of composition, technical ability as demonstrated by color application and consistency, following instructions, creative approach to given factors.

The pre-assessment could be considered the first, in-class assignment, after the introductory material. The homework project is the basis of assessment; improvement will be noted from the in-class assignment to the out-of-class project.

UNIT THREE: SPACE

Major goals: The students will become acquainted with the work of POP Artist Andy Warhol-his painting, sculpture, and films.

The students will know the various concepts of space--depth, perspective, symetry, assymetry, balance, etc.

The students will apply this knowledge to experimental and finished projects.

Specific objectives:

In class, using pastel chalks and black ink, the student will compose an 11x14" space in such a way that the illusion of depth is created. The theme of the composition is nature, and the design is to have a subject, foreground, and background. Any amount and variation of colors can be used with any kind and variation of black lines. Time: 1 hr. Criterion 70% based on the following: successful creation of depth, good use of color and line, technical rendering proficiency, adherence to instructions, creative treatment.

Outside of class, using colored tissue-paper, pastels, and black ink, the student will design a geometric symbol (2-dimensional) approx. 5x5". He will then use this symbol repeatedly, with no variation, on a surface 25x25", based on Andy Warhol's treatment of space. The symbol is to be

repeated at least 20 times, filling the page-overlapping can be used. Time: 2 weeks. Criterion 80%, evaluated on the following points: effectiveness of geometric symbol, success of its repetition in space, use of color and line, following of instructions, new and creative approach.

UNIT FOUR: FORM

Major goals: The students will know about the work of Constantin Brancusi, sculptor.

The students will understand the different dimensions of form--natural, abstract, smooth, flowing, angular, contour, surface finish, etc.

The students will apply these concepts to experimental and finished projects.

Specific objectives:

In class, with materials provided, the student will design a shape (abstract) which in some way reflects industrialization and production. The shape can be any size, preferably large, and will be viewed from a pedestal position (elevated). The materials are various kinds of paper, cardboard, tape, glue, some metal, and string. Time 1½ hours. Criterion 75% based on the following: general handsomeness and proportion of shape, craftsmanship of assembly, use and integration of various materials, adherence to instructions, and fresh and creative approach.

Outside of class, using plaster-of-Paris and carving tools, the student will make a form approx. 12x16". The theme is to translate a form out of nature, i.e. a tree, into an abstract shape. The abstract shape should echo the feeling of the natural form, but not be a copy or direct representation of it. No color of other accessories are to be added to the form; just a carved, white, plaster-of-Paris surface. Time: 2 weeks. Criterion 85%, evaluated according to these points: feeling of abstract shape for natural shape, beauty of form, craftsmanship of execution, success as viewed on pedestal, following of instructions, creative solution to problem.

Pre-assessment is the student's performance on the first, in-class assignment. Final assessment is the evaluation of the homework assignment, on the basis of the checklist provided.

UNIT FIVE: TEXTURE

Major goals: The student will be familiar with the work of Pablo Picasso, during his Cubist period.

The student will be aware of the various potentials of texture and the various medias with which effects can be achieved.

The students will apply this knowledge to experimental and finished projects.

Specific objectives:

In class, using materials provided by the instructor, the student will do at least five experimental projects using as many medias to achieve different textures. Subject matter is open, sizes to be 8x10", on white illustration board. The purpose of this assignment is solely to acquaint the student with different medias and their potential visual qualities. Time: 1 hour. Criterion 90% based on use of 5 different media on 8x10 surfaces.

Outside of class, the student will design a 20x30" surface, abstractly representing a given mood. The assignment is to make use of at least 2 different textures in a non-controlled, free way. The surface can be any color and any texture to start with. The final design should not be a pattern or other predictable visual device. Time: 2 weeks. Criterion 85%, evaluated according to the following points: successful feeling of given mood, exciting visual use of textures, free approach, integration of different textures, adherence to problem statement, creative, new approach.

There is no pre-assessment for this unit, as the in-class assignment is meant to be purely experimental. The final project is the basis of assessment.